

## Analogue Synthesis Architecture



VCO

VCF

VCA

CV  
+  
GATE

Controller

Location

SOUND!

???



## GREETINGS!

Hello once again! To all the fans, friends and followers of Nightwaves I'd like to extend a sincere thank you. Your contributions, criticisms and readership are always appreciated.

Issue 4 marks yet another leap forward in quality. I hope you enjoy it as much as I do. It's amazing how a few pieces of xeroxed paper that I stapled together in my bedroom can be read by people in Canada, the US, Russia, France, Australia, the Netherlands, England and who knows where else. This is very rewarding indeed.

As you will discover, this issue is jam packed with reviews, tech pieces, contact info, artwork, opinions and interviews. I'm happy to say that I have been very fortunate to track down and interview some musical purveyors who have had a very positive influence on me. If you have any suggestions for possible interview candidates for upcoming issues, please let me know. I'll see what I can do.

I'm going to cut my intro a little short this month for the sake of making room for all the content we have for you this month. Each issue keeps getting bigger and bigger, and I couldn't be happier! I'd love to hear from you. If you or your band has recently released a CD or will soon be performing live, please let us know about it.

I hope you enjoy this issue. Until next time, all the best!

See you in February!

Electronically yours,

*Gary Flanagan*

Nightwaves, 23 Fourth St, Rethesay, NB E2G 1W7 Canada  
\*Please note NEW e-mail address: [muzikman84@hotmail.com](mailto:muzikman84@hotmail.com)\*



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- > Seeking tracks of no more than three minutes in length for CD
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- >
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- > CBU FM
- > 6136 University Ave.
- > Halifax, N.S.
- > B3H 4J2
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- > Please include any information you want included in CD booklet,
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- >
- > DEADLINE: Jan. 1st, 2000

## Nightwaves

#2 April 1999, 34 pgs, free (stamps); reb. \$5/year. Gary Flanagan, 23 Fourth St., Rethesay, NB E2G 1W7 <[muzikman84@hotmail.com](mailto:muzikman84@hotmail.com)>

Nightwaves is a niche rise "for fans and followers of electronica music," and strikes a nice balance between the tech side of the genre (equipment, software etc.) and the music itself covering all forms of electronic music, from synthpop to experimental, techno to industrial. So we get a profile of the sleek Korg MuroTidy synthesizer on one page, and an admittedly clunky tribute to the great Killing Joke on another. There are profiles and reviews galore, and much of it's crassly awful (or free and negligible). Best piece here is editor Gary Flanagan's deeply arched far-flung account of a live performance that he was a part of, self-deprecatingly titled "Concussion of a Second Rate Keyboardist - Part Two." John's playing guitar had his Czechoslovakian capo-graft baring and show, killing the room with smoke and setting off synths and fire alarms. The story ends with a panicked Gary and band fleeing the facility on a bus, no police and no news crews at the performance hall. [BT]

The World of

# Bleep & Booster

Once upon a time in a land far away (Sheffield, England, to be exact), three very young men started a strange, experimental synth outfit known as Vice Versa. This band consisted of Martin Fry, Mark White, and one ambitious musician/zine publisher/record label operator known as Stephen Singleton. This was back in the late seventies, and the musical climate in Sheffield looked unbelievably bright. Almost overnight, several of the Sheffield based groups would gain far-reaching acclaim and notoriety. Even the most abbreviated list of groups who managed to leave the gloom of the Northern city for a sweet taste of limelight would have to include The Human League, Thompson Twins, Def Leppard, Cabaret Voltaire, Consat Angels, Heaven 17, and the men who called themselves Vice Versa (the band whom one British magazine recently called more influential than Frontline Assembly!).

But Vice Versa wouldn't achieve success until some major changes in both music and image. After changing their name to ABC, they recruited a rhythm section (David Palmer and Mark Lickley) and set out to create sumptuous, extravagant pop. A chain of timeless hits followed (The Look of Love, All of My Heart, Poison Arrow) and their debut album 'The Lexicon of Love' went on to become one of the biggest sellers of the eighties. Assisted by producer Trevor Horn, the Sheffield lads turned techno pop into an art form. 'Lexicon' still remains a triumph in pop craftsmanship, a classy melange of synths and strings, featuring Stephen Singleton on saxophone duties. World domination was something ABC made look easy.

After ABC's second album ('Beauty Stab', 1983), Mr. Singleton decided to jump ship and forge his own paths in the musical world. Along with collaborator David Lewin, he is currently a member of yet another very captivating group Bleep and Booster (talk about impeccable credentials!). Bleep and Booster are an electronic act who make no hesitation in picking up where Kraftwerk left off. Their music is an intoxicating and vibrant blend of handmade synths, found sounds, mechanical beats, warm ambience, analogue hooks and plenty of heart. Unlike many of their contemporaries, Bleep and Booster shun the typically cold and sterile electronic approach in favour of mechanized sincerity. If you've never heard of them, don't worry. Their records are even hard to find in their native Britain.

Stephen Singleton still resides in Sheffield and he was recently kind enough to grant me an interview. In all honesty it was a great honour to communicate with someone whose musical output has had such a positive influence on me. Ladies and gentlemen, Mr. Stephen Singleton...

>How and when did Bleep and Booster come to be?

I spent 3 years making an album of songs with the other member of B+B David Lewin. By the time we had completed our album the record company we were signed to had lost interest in us and didn't promote it. David and myself became totally disillusioned. I realised there's more to life than staring at a computer screen in a recording studio, so answering your questions sat at this computer reminds me of those days

>Where did the name Bleep and Booster come from?

We wanted to create sounds for our music entirely on synthesiser, electronic effects. It sounded vaguely space age. I remembered watching a childrens cartoon featuring 2 space age characters called Bleep and Booster back in the 1960s. The music in that programme had a space age feel and sound.

>In one sentence, describe the B+B sound. It's everything and nothing



SA lot of artwork associated with your band features "american" type motifs from the 1950's. Do you have an interest in this period of American history?

I'm interested in everybody and everything. I look for good in all things, sometimes it's hard to find, but when I come across something that is truly ground breaking and monumental then I go wig. I strive to make my own work count. I'm very critical of myself, I make lots of art that will never see the light of day because I am my greatest critic. B-R spent 5 years, maybe longer making one L.P Album. I love all that post modern stuff, dreams for a world that would never be, that slightly weird take on things. The wonderful modern world that never really happened... super cars, clean lines, clean living, the dream house, dream products, it's only a part of what I'm into. The packaging for the Bleep + Bloop stuff was some design award, that pleased me greatly, it took a long time and a lot of work to put the ideas together, of course if I had to do it all again I would change it all around. I enjoy deliberation. David Levin was a similar type of person to myself. It's quite amazing that the 2 of us ever completed anything to give to our record company.

>Are you the sole member of B-R?

>B-R = David Levin + Stephen Singleton. We wrote, arranged, recorded, mixed, produced, packaged our music.

>What's your opinion of Electronics? (Chemical Brothers, etc)

I don't listen to a great deal of that stuff, Kraftwerk are the gods of electronic music. Radio -Activity, Trans Europe Express, New Machine, Computer World, Electric Cafe, The Mix, are some of the finest albums ever made.

>Once many artists achieve success they inevitably leave their hometown, but you seem quite content to remain in Sheffield. Do you ever see yourself leaving?

I like to think of myself as a citizen of the world, I do spend most of my time in this place Sheffield. I can be happy anywhere, today I'm here, soon I'll be on my travels. I love India, France, Amsterdam, London.

>What's the music scene like right now in Sheffield?

Lots of earnest young things all trying to make a go of it. Making names: Yomi, Jac, spring to my mind, some interesting sounds and shapes being made

>You've been a member of three innovative musical entities. Have you found that there are any constant, recurring or inescapable truths to being in a band?

I love being in bands. There's no other buzz stronger than being creative and sharing ideas, dreams, ideals, our buses, a life, whatever with people you want to be with and work with. It's wonderful, but all good things come to an end. People change and the people you once loved being with you can't stand to be with.

>Sheffield has produced many great bands over the years (The Vines, ABC, Human League, Cabaret Voltaire, Heaven 17). Why do you think that is?

There's over half a million people in this city, so there are bound to be some people that want to be creative. Around the time of v.v a b c, j.h.l etc etc, there wasn't much else to do, no distractions, lots of time to devote to our various projects at a steady pace without too much interference. The ideas just got stronger and stronger.

many people today (especially young musicians) regard the early 80's as being a very romantic, daring and exciting time of musical innovation. From your experience, was it really like this?

Oh yeah, looking back it was fantastic. A great time for me, but now is great too. I'm really glad to be alive, still being me, being creative, learning new things, trying to make the world a better place. My most vivid memory from the 80's was actually Jan Jan 1980, I was walking home from a party with Martin, we made a solemn vow to really go for it, try to do something fucking great. William Burroughs once said "Fuck on all, squares on

both sides, I am the only complete man in the industry". That illustrated how we felt about our music. We wanted to make something special. We didn't want to sit around getting stoned.

It seems that the Europeans (especially the British) have always been quick to use electronics in their music, yet North Americans have always had an apprehension towards electronics. Why do you think this is?

They can buy better guitars



Okay, let's go back a ways in history. What was the musical climate like in the late 70's/early 80's when you were a member of Vice Versa?

The 70's were a really great era, lots of fantastic music being created, stuff like the more experimental things from Motown, Marvin Gaye, Temptations, Stevie Wonder, the funk of James Brown, English eccentrics like Roy, T-Box, Cockney Rebel, The Velvet Underground, Punk's explosion, Sex Pistols, The Clash, Ramones, Devo, Chic, Kraftwerk, Joy Division, Reggae Pop. This is the stuff I listened to in a club called the Crazy Daisy in High Street, Sheffield, lots of mixed up stuff. I met Mark White in the Daisy in 1977.

How does it make you feel to hear that all the VV records are still highly in demand on the second hand market?

I wish I had a few boxes of them under my bed.

I understand that there was some video footage of VV that was released to fans 20 years ago. Will this video ever see the light of day, or do you know how dishevelled fans (like me) could get a copy?  
A girl in Sheffield called Eve Wood is making a film about Sheffield in the late 70s, the scene, so maybe something will surface.

What synthesizers did you use back in those days? Korg micro-prophet, Korg MS20, HERR POPS DRUM MACHINE, Wamp, + a home made box that played itself.

I understand that both you and Martin Fry published zines back then. What advice would you give to a zine publisher like me for creating a good zine?

Fill it with advertising. Have a personal column, lots of pictures, say something.

Why do you think that so many young musicians back then were putting down their guitars in favour of synthesizers?  
The same reason why they now want to use turntables, it's all music.

Why did you decide to leave ABC?  
I just couldn't stand it anymore.

What did you do between the time you left ABC and the time you started B+B?  
I worked in a recording studio, spent time traveling, went to live in N.Y.C., Tokyo, produced an album for a band called The Screaming Trees, a UK group, which I really enjoyed doing.

Your sax solo in "S.O.S." has got to be one of the most beautiful and haunting solos I have ever heard. Do you still play sax or do you have any intentions of returning to it in the future?

Guitar is my main instrument.

Many people hail ABC's "Lexicon of Love" as a modern pop masterpiece. When you were recording this album, did you have any idea that it would one day be revered as a classic?  
Yes.

From your experience was there any particular city or country that you always enjoyed performing in?

I didn't have a particular favourite place to play. It was all great. Vice Versa and B+B were both really exciting bands to be part of and play live with. Travelling the world meeting lots of really great people. All the strange young things crawl from out of the woodwork when the circus rolls into town. Better than drugs.

What's your best ABC memory?  
Staying around until the mixing of Lexicon. David, Mark and Martin had had enough and returned to Sheffield. Trevor Horn (Producer), asked me to stay and over-see the mixes on behalf of the band, it sounded fucking awesome.

How do you approach the composing process? Do the songs of B+B start with an idea? Chords? Melody?

Music is my starting point. I get an idea and turn it around my mind, sometimes the best things come on the spur of the moment. ad-lib stuff.

Are you optimistic about the future of electronic music or do you think that the creative well has run dry?

My advice: be creative, use your mind, ideas are what count, think it ain't illegal yet.



What sort of synths/workstations/modules do you use?

Baby Taylor, Art and Lutherie guitars, Micro cassette recorder, found sounds, short wave radio signals, real instruments, Quesada drum machine, lots of different synths, Korg ms20, matrix 1000, Roland juno60 dx's, taffs, ... tape, various effects, treatments.

What bands/artists do you currently listen to?

Nick Drake, Scott Walker, new music by Travis, Radio, Bryan Ferry, Longpigs

Why has B+B material received such limited release (especially in North America)?

Because record companies care about EE.

What lies ahead for B+B? Can we expect a new album anytime soon?

I'm recording my own solo album, on a distaphone.

That's it. If anyone wants b+b info they can send an a.s.c to me at 26 Cromwell Street Sheffield S6 1BN.

## Information:

We are electronic workers, the recording studio is our factory, its heart our motor, its form unwell, our machine. From our studio location high above the city of Sheffield, England, we gaze out over the weather beaten rooftops and the studio we make becomes a soundtrack to what we see.

We strive to make something organic, rich, experimental and unique. A sound that is completely sure. It's made with unwell love and the spirit of adventure. This is our music. This is our world.

We are fascinated by technological development, its strengths and shortcomings. We believe that no machine is perfect. In every job and event has original art. We emphasize real ideas and artistic imperfection. When a thread distinguishes itself from the mass and sets forth with the most spirit of detachment, that is B+B and Doctor.



- In the World of Sleep & Doctor
- Art is for everyone
- The human spirit is more powerful than any drug
- To clarify is to cheapen
- We created a god, the machine, and in god we trust
- Technology can be anything you want
- We hold the universe within a wink of art
- What is essential is invisible to the eye
- Impermanence is the essence of everything
- I'm not you



PHOTO BY JOHN WILSON

## WHIRL AGE RECORDINGS

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email [whirlage@whirlage.com](mailto:whirlage@whirlage.com)



# ANOTHER CLASSIC ALBUM

IF YOU DON'T KNOW  
WHO CABARET VOLTAIRE  
ARE, GO BACK IN  
YOUR CAVE.



THIS IS AN ANTI  
NINE INCH NAIL  
RANT:

TRENT REZNOR  
NEVER MADE ANY  
ORIGINAL MUSIC.  
THE LITTLE BASTARD'S  
SUCCESS IS  
ATTRIBUTABLE TO  
HIS LOOKS, WHILE  
HE PLUNDERED  
THE LEGACY OF BETTER ARTISTS  
WHO WERE LESS PHOTOGENIC.



THE COVENANT, THE  
SWORD AND THE  
ARM OF THE LORD  
BY CABARET VOLTAIRE  
(1985)

SONGS LIKE "THE WEB"  
SHOW THE HUGE  
INFLUENCE THEY HAD  
ON BANDS LIKE FRONT  
242, SKINNY PUPPY...



THE DRUM BEAT  
ON "HELL'S HOME"  
IS VERY MUCH  
LIKE THE ONE  
ON NINE INCH  
NAILS "THE  
PERFECT DRUG."

THANK TO JULIE FOR POINTING  
THIS OUT.

THE ALBUM'S TITLE COMES FROM A  
GROUP OF SURVIVALIST CHRISTIAN  
CRANKS WHO WERE EXPECTING THE  
APOCALYPSE AROUND THAT TIME.



# Velocity Range

A. J. Grove

"Buddy, what's velocity range?"

What's velocity range? A question a child might ask, but not a childish question.

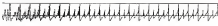
Velocity is a form of MIDI data that measures the force with which the keyboard is hit, and represents this force with a number from 000 to 127 or 001 to 126, depending on the machine. Velocity range means that a certain waveform or a sample or waveable synth will only sound when velocity from the controlling keyboard falls within a specified range. For example, suppose a waveform has a velocity range of 000-064. When the keys are hit hard with velocity values over 064 the waveform will not sound, but when the keys are hit softly falling within the range, you will hear the wave.

Different voices or sample layers can occupy various velocity ranges, sounding separately or overlapping. Suppose now you also have a waveform that sounds only with velocities between 65 to 127. Depending on the force with which the keys are hit you will hear either a sine or a squarewave. You can assign as many voices to as many ranges as your synth/sample's architecture will allow.

Here's an example of how I applied this with a sampler to good effect. I cranked out my analog synth and set up a sample resonant sawtooth sound. Setting the low-pass filter cutoff quite low, I took a sample and looped it, then I set the velocity range from 000-015. After creating a new layer I repeated the process seven times, each time bringing up the filter cutoff a bit and assigning higher velocity ranges for the layers that didn't overlap the previous ones. I also disabled the effect of velocity on amplitude on all the layers, so that all the waveforms could be heard loud and clear at all velocities. When I was finished I had 8 layers, each containing a different looped waveform, and having these velocity ranges: 000-015, 016-31, 32-63, 64-95, 96-127. The result was a sampled instrument which produced resonant sawtooth waves with a sweep point that seemed to increase with higher velocities. When played it has that "morphing" effect you hear in a lot of techno music, and sounds so great when you run it through delay!

I also used the procedure above for an instrument where the velocity triggered samples of an FM sound with different modulation indices instead of filter sweep points.

Now that you've seen a few examples of how velocity ranges can be applied, you're free to use all sorts of velocity-sensitive instruments. And they don't have to be the memory-consuming, single-sample loop-based sounds mentioned above. You can use more elaborate waveforms in your creation, be it purely synthetic or a realistic emulation, limited only by your sample RAM and/or polyphony.



## CLASSIC SYNTH CORNER

Pictured here is the OSC Oscar MK7, a remarkable analogue synth that was released in 1983. The Oscar was (and still is by some parties) considered the king of the monophonics, mostly due to its unbelievably fat bass sounds. Many claimed that this British synth even rivalled the Minimoog in terms of juicy, fat analogue richness. It was a programmable, monophonic/duophonic synth that featured 37 keys, 36 memories, sequencer, arpeggiator and MIDI.

Some of the charming features of this synth included the fact that you utilized the keys themselves to recall sounds from the memory, and they're also used to operate the sequencer. The sequencer can store a whopping twenty two sequences totalling 1500 notes plus sound changes. Other bells and whistles of this synth included a variety of basic waveforms, key transposition, portamento, pitch and mod wheels.

MIDI wasn't added until the later MK 7 variant came along, but even the original version was regarded as a 'must have' keyboard for many artists and bands back in the early 80's. Today the Oscar is yet another of those vintage analogue synths that are much in demand on the second hand market. Keep scanning those pawn shops!


 GOT A CLASSIC SYNTH??? Tell us about it! Send photo and brief writeup to: Nightwaves, 43 Fourth St, Rochester, NY 14607 Canada [muxikman84@hotmail.com](mailto:muxikman84@hotmail.com)





## Desert Island Discs

David Yellcock's Desert Island Discs  
 (I reserve the right to change this every ten minutes)

1. Peter Murphy- 'Canada' (1999) Great, diverse and catchy tunes.
2. Gothic Love Fever's women.
3. Paradise Lost- 'Reverent Times' (1995) One of my fav metal albums of the 90's. Melodic doom, straightforward metal with subtle goth overtones.
4. Motorhead- 'No Remorse' (1984) Thankfully, I was well prepared before getting stranded, so I have a large supply of booze with me. This album came out when I got thirsty.
5. Corrosion- 'Microscopic' (1990) or Celtic Frost- 'To Mega Theria' (1989) Two undisputed death metal classics.
6. Skunk Pappy- 'Ain't It Good Yet?' (1985) Live Pappy. Most songs are better than the studio versions. Need I say more?
7. Sarah McLachlan- 'Fumbling Towards Ecstasy' (1993) Sarah is totally overplayed these days, but I will absolutely love this album. Great musicianship, production, incredible songs. Not a bad singer, either.
8. Killing Joke- 'Brighter Than a Thousand Suns' (1988) The Joke's synthpop record, well, a seasonal synthpop record. I could listen to 'Genie' for weeks and be so happy.
9. The Police- 'Synchronicity' (1983) Well, I love Fall Out Boy...
10. The Police- 'The Final Cut' (1985) Indisputably more depressing than 'Synchronicity'.
11. The Fall- 'The Fall' (1980) The London Philharmonic. What a concept!
12. Jane's Addiction- 'Mammoth' (1990) Still my fav Maiden album and probably my all-time fave. 800cc Lovers! Up the brass, mate!

Gary Flanagan's Desert Island Discs

1. 'The songs of Leonard Cohen'- Leonard Cohen. His first and still his best. This isn't depressing...it's Gung.
2. 'Speak and Spell'- Depeche Mode. Stunning, simply produced synthpop. Catchy as hell.
3. 'Orchestral Manoeuvres in the Dark'- OMD. Their debut. I still think 'Electricity' is probably the most futuristic song I have ever heard, plus 'The Manoeuvre's Twist' is so darn drawling.
4. 'Vangelis'- Vangelis. A masterpiece in production, plus it conjures up the spirit of an age without necessarily sounding like a period piece.
5. 'Feel Sounds'- The Beach Boys. Brian Wilson's tour de force just gets better with age.
6. 'The Lenny Lay'- Marvin 17. Social commentary set to infectious beats. The synth arrangements are so fresh, and Glen Gregory's vocals are divine.
7. 'Translucence'- The Human League. As Vince Clarke once said, 'this was real electronic music'. Smart, original, experimental and catchy.
8. 'Vladimir's Depeche Mode. This one is deep and introspective...but never depressing. I could listen to 'Everytime the Silence' all day.
9. 'Duke'- The Human League. The epitome of pure synthpop. Huff said.
10. 'The Lexicon of Love'- ABC. A romance novel set to music. A beautiful blend of synths and strings, plus Marina Fey's laughable lyrics. Listen and get swept away all over again. Simply timeless.



# Halifax Experimental Music Festival *October 16, 1999*

By: Neal Thomas

The Church Performance Space was a perfect venue for the Halifax Experimental Music Festival. It's a beautiful acoustic sanctuary for the pop-weary artists and audience clinging resolutely to the margins of modern music. Now in it's fourth year, the HEMF continues to showcase a broad range of artists who are pushing the envelope of electronic and jazz music.

Enthusiasts in attendance spanned several generations, and the turnout was excellent - from graying beavers favoring for a little Beat Poet jazz energy, to anarchic techno electronic music enthusiasts like myself, to the newest acid jazz lavers, to the neophyte cat-in-the-hatted rever-types. It was a heartening scene to see this trajectory in the crowd, showing that lots of people will not go quietly into the world of the Lyte Funky Ones.

I arrived to the specky, vaguely aquatic sounds of BF Input, quietly grabbing a seat to watch two fellow screen sales with big headphones variously tapping at their keyboards, frowning, adjusting mixers, and whispering to each other as their beige boxes filled the room with atmospheric sounds. Their performance had the feel of 'found' sounds - pops, clicks and hums of big overworked transformers, a machine pondering in solitude. The church lent a quality to the performance, demanding reverence for the sounds of electricity that we try and block out in our daily lives. Interesting stuff.

Halifax's resident techno guru Andrew Duke followed BF Input. Setting aside his daily duties of cataloguing and transmitting the signals of electronic artists worldwide under Cognition, Andrew showed the crowd that he can also produce. His 3D sonnet dark ambient workout seemed to suffer a few technical difficulties, but overall the effect was genuinely foreboding and sinister. Overdriven CB radio transmissions, echoing sirens, the hard breathing of someone being pursued, and slices of sharpened steel layered along with snappy beats built up some nice soundtracky drama.

Leon Dubinski was there to bring the crowd back from the urban headspace. Leon has perfected the art of self-accompaniment, with a delay pedal hooked up to his acoustic guitar. He plays in time with the delay, adding layers of warmth and inserting bass tones here and there to generate some beautiful arpeggiating songs. They have a hypnotic quality to them that is very pleasing, and the crowd was very responsive.

Next up on stage was Sonic Messiah. Robots and Rock? This group of guys woke up the crowd with their country Dero schtick, hauling out some incredible props and some hilarious tunes. Their performance was peppered with noisy recordings, synthesized sounds, loud guitar, crowd wandering robots, Christmas lighted pants, and... Well, you get the idea. I wish I had a Robot Squirrel. Definitely a crowd pleaser.

The Mollap Willing PA followed with a peculiar brand of prog rock. Unfortunately not my cup of tea, as I'm leery of anything that couples a Roland MC-101 synth with a guy playing recorder and clarinet. Steve Tittle greased the stage for one song with this group (they apparently were students in his experimental music class), inserting trumpet phrases here and there in between loud blasts from a Korg Trinity synthesizer.

Steve Tittle would return to the stage later on in the evening to reunite Murphy's Law, following some excellent ambient orchestral work by Robert Marks. Robert's airy Frappé-ish taped pieces worked well in the church setting, but were marred by audience chatter.

The night built up to a big finish with Murphy's Law. Originally formed in the 70s, Murphy's Law coalesced from work being done in the Dalhousie Music Department's Experimental Sound Studio, and the Nova Music ensemble. They count among their credits to have once accompanied famous beat poet Allen Ginsberg during a poetry reading at Dalhousie. The reunion of this group was thankfully able to articulate some of the original vitality and energy behind this kind of improv jazz experimentation to a crowd of open minds.

Three seasoned musicians filled in taped readings of work by Ginsberg and Leonard Cohen and Tittle himself with some great meandering improv jazz. Steve Tittle's trumpet punched through rich layers of voice, bass, guitar, and Massé, creating some sophisticated improvised soundscapes. It is this original fusion of improvisational music and spoken word that informs a great deal of the current sample-based electronic and acid jazz, and Murphy's Law was a great way to end the experimental evening - showing us where we're going with the music by showing us where we've been.



# THE END OF TIME



This is the story of one Rob Patey, aka the End of Time, aka Ribcage. Rob is a Saint John resident originally from Woodstock who indulges in gloriously weird sound manipulations and exciting audio sculpture. Saint John is a city well known for its intolerant, blue collar, country music loving populace, yet Rob seems to be one of the few brave souls who is not afraid to do his own thing. He has recently released two separate CDs under two separate projects (see 'Review' section) and I have a feeling that it won't be long before we see another original recording from this prolific sound meister.

I recently caught up with Rob and the following interview details his views on everything from mutant 'keyboards' to giant squids.

» Why did you choose the name 'You and I and I'?

I JUST LIKED THE SOUND OF IT AND IT'S A GREAT IDEA, BUT IT IS IN NO WAY A REFERENCE TO THE HEAR 2000 I GAVE THAT NAME IN 2004

» Would you easily refer to your music as pure experimentation?  
(Sound: laughter) or is there a message being understood?

THERE IS A MESSAGE IN "EVERYTHING" EVERYTHING SAYS "SOMETHING" BUT IT'S MORE IMPROV THAN ANYTHING ELSE. I GUESS

» Are you prolific at what you do or do you find the creative process  
» difficult?

NEVER PROLIFIC. I'M ALWAYS RECORDING SOMETHING, SOMETIMES IT WORKS, SOMETIMES IT SUCKS. LYRICS ARE DIFFICULT. RIGHT NOW I HAVE ABOUT NINE 30 MINUTE TAPES OF MUSIC.

» Does your inspiration come from the world around you, personal  
» experiences or a bit of both?

A LOT OF BOTH. MOSTLY THINGS THAT MAKE ME ANGER OR DISAIDED TO USE TO MAKE MUSIC THAT SOUNDS LIKE NOTHING EVER SOUNDED BEFORE

» How many people in Saint John heard your CD? How has reaction  
» been to it?

NOT MANY. YOU ARE ONE OF THE FIRST. JUST A HANDFUL OF PEOPLE HAVE HEARD IT... I DON'T KNOW WHAT PEOPLE'S REACTION TO IT IS BECAUSE MOST OF THEM ARE MY FRIENDS SO THAT MIGHT JUST LIKE IT (BECAUSE IT'S ME)

» Saint John has a reputation for being a very blue collar, working  
» class town. Do you find this type of atmosphere unappealing  
» to your music?

YESSSSSSSSSSSSS THEY JUST WANT MORE OF THE SAME STUFF THEY ALWAYS GET

Along the electronic waves in Saint John create very individual  
» working classes. Do you think that there is any common  
» between this and the fact that they is a town with a strong industrial  
» background and workforce?

NOT FOR ME. I SOUND THE WAY I DO BECAUSE I'M THE ONLY ONE IN THE BAND AND BECAUSE OF THE INSTRUMENTS THAT I CAN AFFORD. ALSO BECAUSE I DON'T REALLY KNOW HOW TO PLAY ANY INSTRUMENTS. HENCE THE WORD IMPROV

» What prompted you to release your own CD?

I ALWAYS REALLY LIKED CASSETTES, AND THERE'S CHEAPER BUT A TON OF WASTE COO ALSO GURRS. SO, BUT I LIKE THE CD BECAUSE YOU CAN SHIP SONGS THAT ARE

» This is originally from Woodstock. Is there anyone else in that  
» area doing any type of music that is similar to yours?

IF THEY ARE I DON'T KNOW ABOUT IT

» Electronic genres have really gained a lot of popularity over  
» the past few years. Do you think that this is good or should  
» it stay underground?

IT FINE I THINK BECAUSE I DON'T THINK THAT IT'S SOMETHING THAT WILL BE TURNED INTO A HUGE FAD LIKE ALL THEM POP SONGS. OR WHATEVER IF THINGS TURN INTO FADS AND BECOME REALLY POPULAR THE PEOPLE GET REALLY BORED OF IT THERE'S ANADONAS. BLA BLA BLA. SO I DON'T THINK ITS MORAL ANOMY OF POPULARITY WILL RUN IT

» You told me that you like to do modifications to keyboards  
» Have you always been a keyboard?

I GUESS. THE CREATION OF THE MUTANT KEYBOARDS I MADE IS ALSO A REFERENCE TO WHEN YOU LOAN SOMETHING FROM YOUR GRAND FATHERS NEW CONNECTION AND CAN DO THINGS THAT IT COULDN'T DO BEFORE. THE REASON FOR SOME NEW CONNECTIONS ANOMY'S ARE MORE (REALLY SIZZLES) SOUNDS THAN IT USED TO

» What keyboards do you find really exciting?

SO GROSS YOU BLACK EXPLOSIVE FLUIDS. FIVE TUBE ASSEMBLY TOOL. MAKE PARTS FROM WITH NO MORE AND HIS MY BUNGAL PROJECT SHINY PUFFY AIRRAVOC. ALSO EMPEROR. THE SORDIDONS, THERE'S A BANG FROM PROWCE CRISLO "TUCKER" THEY SOUND LIKE AN INSANE MIX AND RAILS WITH A DEBRASS-FRENCH PRATE FOR A SINGER ANYTHING NUTS

» What makes you angry?

ANYTHING

» Most of the songs on your CD are very short. Do you have a limited  
» attention span? (I ask)

NO. BUT I ALSO THINK THAT IF MY SONGS ARE TO LONG THEN PEOPLE MIGHT GET BORED. SO THEY ARE KEPT SHORT. LIKE TV COMMERCIALS. )

» Do you think that there will be more people picking up synth  
» and putting down guitars in the next few years?

HARD TO SEE THE FUTURE IS

» How do you think that the Saint John music scene could be improved?

MORE OF ANYTHING NEW WOULD BE BETTER. PROMOTION FOR THE SHOWS THAT WE HAVE NOW AND SOME MOREVIE ROCKING A SOUND

» Many people today feel that when it comes to music, nobody is  
» doing anything new or exciting anymore. Would you agree?

YES. ROMANAGRO WAS A SONG THAT GOES ONLY SO MANY SONGS CAN BE SONG WITH 3 LIPS, 2 LUNGS AND ONE TONGUE.

» Does it frustrate you that the mainstream are always interested  
» with electronic and country music?

NOT SURE. IT MAKES WHAT I DO STAND OUT. Y'KNOW

» You mentioned that your next CD will be more melodic and structured  
» than this one. When can we expect it?

ANYTIME SPRING FOR THE NEW "THE END OF TIME" STUFF. BUT I HAVE A NEW PROJECT CALLED "RIBCAGE" THAT I'LL SEND YOU I RECORDED THE WHOLE THING IN 3 DAYS. ) I LIKE IT A LOT





# Bargain Bin

In this issue's Bargain Bin, we feature two discs that I was recently lucky enough to purchase. They are both true electronic oddities.

This is the album 'Music for Parties' by the Silicon Teens, which was released in 1979. It consists mostly of synthetic covers of classic rock tunes by Chuck Berry, Buddy Holly and various others. There are also some neat original tunes including a track called 'Chip n' Moll' which is a stiff, Devo-esque venture into nerdiness. The music is sparse, almost asexual, the synth technology is charmingly primitive (the snares are mostly just fine tuned white noise). As I understand, Silicon Teens was a side project for Daniel Miller, the music impresario who gave Depeche Mode their first big break. I ordered this disc from a vintage vinyl dealer in Ottawa.

Yep, believe it or not, the Beach Boys, those granddaddies of classic rock and sun, surf and hot rods once delved into the electronic arena. Listen to 1977's 'Love You' and you'll hear a wacky blend of buzzing synth basslines, meowing Moog embellishments, percolating sine waves and way-out-there lyrics. This album was a 'comeback' of sorts for frontman Brian Wilson, who had just spent a couple of years in bad due to mental illness. It also marked his return to the producer's chair and it's fascinating to witness his embrace of the synth technology that was available at the time. I've had this on vinyl for the longest time - I was recently lucky enough to find it on CD.

Have you recently found an old LP, cassette or 8 track that went on to become a personal favorite? Tell us about it!!! [msaikwan@hotmail.com](mailto:msaikwan@hotmail.com)



## Software Synth:

# Coagula Light version 1.2 beta

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The wonderful thing about digital audio is that there are virtually no limits to the ways it can be produced and processed. At its basic is a concept called a digital programmer. One such concept is using graphics to represent various properties of sound. Allowing one to identify parts a composition or a single tone. One such programmer is Musical Notation. The author of Coagula Light is Windows 95.

While the concept has been done before in a commercial program for the Macintosh platform, Coagula Light has been improved upon its looks with his own PC hardware. Having never used a Mac, I am in no position to confirm or disagree that claim. What I can tell you is, it's a lot of fun to work with.

The premise of Coagula Light is to work with. The premise is that visual culture and shape is drawn as a helpful represent aspects of sound. As in a standard speed of display of audio, the horizontal axis is time, while the vertical axis is frequency. The brightness of color determines amplitude, or loudness being played and while being measured output. Unlike your usual spectrum, however, where position is represented by three colors, red for left, green for right, and yellow for center.

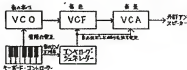
When you open the program you are given an off black screen to work upon. To make your mark on this screen you select the mouse. Each click, displaying color leads to the painting, spectrum, and spectrum (yet yet implemented). Don't shape and style options with buttons for 3D levels, center, color, and color. The color bar section displays what colors will be played on the front and back whether the g-matrix is on or off. A single click changes the screen. At you might have seen you simply point and click the left button on the mouse to play, while using the right button to make a selection that can be copied, pasted, or deleted by mouse. Other operations are shown in the lower right corner in windows and lists. Not only can you point your own buttons but you can also point buttons in other windows.

Upon first starting with or loading an image into Coagula, one is eager to hear the results. The do-nothing PC window creates a 16M file on the Windows TMP directory, which you can delete. Then you can load the file with external program you prefer. The Render/Options dialog lets you set the display, playback, and frequency range of the image/sound. It also lets you set the type of a new image. Sample rate is controlled at the Sound UI Options sub-menu found under the Options menu.

The sound of the image will vary depending on the image used to render them. Single-click with icons will yield responses, slightly larger icons of color have an additional sound, and in complex images can be very noisy or very beautiful. Image fill or square, peripheral sound will sound highly compressed and synthetic, while being, versus curves can sound like a ringing quality. Coagula can be extremely engaging to listen to. A set of symbols or characters on a black background is also pretty pleasant to listen to, and it works up the superlatives to test.

A real version of Coagula has yet to be released, which promises use of the four spectrum, automatic playback of various WAVs, and the addition of images from imported sounds. The Windows version, Coagula Light, is still a very impressive and creative program which is great fun to use. It is highly recommended. Download Coagula and its 16M image at

<http://hex-passagen-se/rasmuse/Coagula.htm>



I stepped back outside. By this time it was well after eleven and aside from a few streetlights the night was pitch black. I just kind of stood in the parking lot for a few minutes, wondering what I should do. I noticed a guy and two girls coming up the road. I knew what they were more than likely going to the cave, so I decided to follow them. I hoped that they didn't think that I was a stalker or something.

I walked behind them for about 15 minutes. One girl had a glazy blonde top on and her hair was done in pig tails. The other girl was dressed pretty much the same but she had streaks of red running through her black hair and she had on a pair of funky glasses with green colored lenses. Their and she had on a pair of funky glasses with green colored lenses. The guys had a Caesar cut which was shaved sides and long top, plus he had on black leather pants and a flannel shirt tied on top. I walked about twenty feet behind them. At one point the girl with the funky glasses turned around and looked at me. She smiled and winked.

"Watch it, you in my P.E. class last semester?" she asked. I shook my head and tried to sound as "with it" as possible.

"Haw...." I'm not even from around here! I replied, she insisted that I looked very familiar to her.

"Hey, gain' to the rave, aren't y'?" she asked. I answered yes and she invited me to join them. I found out that her name was Samantha, a teacher girl who called Trinnie and the guy's name was Mark. Samantha was really friendly and she kept asking me about where I was from, what I liked to do, and what I thought about Kingston. And I had ever been to a rave before. Trinnie did a lot of gossiping and Mark didn't have much to say. I got the feeling that he didn't appreciate my company, almost like he thought that I was messing in on his action with the girls. Whatever.

No must have walked for about twenty minutes when I started to hear some brutal, stomping dance music. As we rounded the corner in the road, I looked ahead and saw some flashing lights peering out the top of an old, run down air hanger. This must be it, I thought. Samantha started to jump up and down excitedly, saying that she hoped that this rave was as good as the last one. I had no idea what to expect.

When we got to the hangar there was a bald muscular guy standing in the doorway. The three that I was with all had tickets, but I didn't. I had to give the guy twenty bucks. When he let us in, it felt like I was walking into some weird psychedelic netherland.

It was mostly dark in the banquet hall except for the laser and strobe lights that came from a stage at the far end. This is where the DJ was. I stood in front of a turntable, his head cocked with a pair of headphones on, constantly eying up the next track. I looked around and noticed that I was surrounded by a sea of bodies, I guess that there were at least 500-600 people there, maybe more. It was definitely a rush to see all these bodies moving to the music.

I noticed many of the people there had seen glowsticks that they wore around their necks or their wrists. I saw every color of hair color imaginable—pink, blue, green, you name it. People were wearing everything from patent leather to polyester, peace symbols, huge pink afros, tall Dr. Seuss' hats, bandage trousers, trench coats and combat boots, whatever. I recall looking in the corner and seeing two guys making out. Many people had on T-shirts that featured different cartoonish drawings of rabbits. I wondered what this meant.

There were some people over behind a table selling alcohol. I could often smell pot, and I frequently caught the aroma of Vic's VapoRub (I guess some people wear that this heightens the effects of pot!). Speaking of Kentucky, one guy came up to me during the night, grabbed me by my shoulders and kept shouting over the music "Get in the II Set as the K!"

Last May I was staying with my sister and brother-in-law in Kingston, Ontario. I stayed at their place for about a week. I mostly went just as an excuse to get away from home for a little while and to avoid looking for a dreaded summer job. My trip turned out to be more eventful than I had planned.

I got to the train station around two on a Wednesday afternoon, and I had to wait for my sister to come pick me up. While I was waiting, I killed my time by leafing through a few freebie newspapers that were stacked by the platform. On the back page of this paper was an ad that caught my eye--Technica 99--3 of the best 25 in Canada--Saturday May 15 1994--Globe. Techno. Ad Location to be Announced. Well, I thought this could be interesting. I had never been to a rave before but I was always curious. Maybe I would go check this out.

I went to bed early on Wednesday night. I was tired from the trip. I spent most of Thursday and Friday hanging out at my sister's place by myself. Both my sister and my brother-in-law worked all day, so I basically had their townhouse to myself. It was great. My typical routine was to wake up, go to the local store, rent a movie, spend the afternoon watching it, or else I would spend my days wandering the streets of downtown Kingston. I discovered a small record shop that specialised in dance music. They didn't have much that interested me, but an ad on the wall by the front door caught my eye - it was for Technicolor-the name I saw in the paper. I asked the guy working there if he knew where it would be held. 'Should be where Irvy's used to be, down by the airport', heaving no idea where either Irvy's was or where the airport could be found. I asked

"Halifax? I told him I was from Nova Scotia. 'Halifax?' he asked quickly. He later explained that about the jumping raven scene in Halifax. I told him I wasn't from there. I came from the sticks. After drawing some crude directions on the back of an old receipt, he told me not to bother showing up until two in the morning—that's when the party really got underway, he said. By now my curiosity was killing me. I had to go.

On Saturday night I told my sister that I was going to a midnight screening of "The Rocky Horror Picture Show" which was playing at a neighborhood moviehouse that was just a ten minute walk from my sister's place. I didn't dare tell her that I was going to a rave—I knew that she wouldn't approve. I told her not to bother waiting up for me.

After looking at the bus schedules listed in the phone book, I figured out that I had to walk ten minutes to Springvale Street and then catch the 10:30 bus north to Airline Boulevard, which was right by the airport. I took the bus almost half an hour to get to the airport. On the way there, I noticed some outrageously dressed girls with pink and green hair walking on the sidewalk. I knew that they must have been heading to the rave. How well. I started to wonder if this was such a good idea, especially since I was going alone.

I got off the bus and spotted a nearby convenience store, where I decided to go in and ask them how to get to 1997's. I went in and standing behind the counter was this rough looking, twenty-something redneck type wearing the latest issue of Playboy. Trying to sound as cool as possible, I asked him how to get to 1997's. "Big mistake," he smiled a big crude grin and said, "You're going to 1997's." "Oh," he said sarcastically, "leading" to this big rave are ya today?," I needed. He told me to just follow the stream of freaks walking past the store. I followed his advice.

I was a little scared but I managed to keep my cool. He eventually let go of me and stumbled off into the crowd.

I had completely lost track of Samantha and her friends. I decided to join the crowd and start dancing. It's funny because even though I was in place where I didn't know a soul and nobody knew who I was, I felt really comfortable. Since nobody knew me, I could basically act as weird as I wanted and nobody could do a thing about it. I felt really free and I loved it. I kept thinking that I would never see any of these people ever again, so I could act however I wanted. It was great.

The music was really hard and underground. I didn't recognize 75% of the songs, but I still got into the experience and just let myself go. I moved to the music for what seemed like minutes, but later I realized I had been dancing for three hours. Sweat was pouring off my brow, but I kept pushing myself on. My heart was pounding. At one point I saw Mark dancing with some tall blonde girl dressed in tights and a very small tube top.

After a while I started to feel really hot and tired so I moved away from the crowd and went over to a spot where a bunch of plastic lawn chairs were. I sat down to catch my breath. I wasn't sitting there long when somebody joined me. It was Trinnie. She asked me if I was having fun and I said yes. She asked me how long I would be staying in Kingston and I said that I would be leaving Wednesday morning. She leaned over so that her head was close to mine and she put her mouth close to my ear. It was hard to hear what she was saying over the music, so I guess she wanted to make sure that I heard what she said next.

'Sam really likes you. You should give her a call before you leave'. I wasn't expecting that! She then handed me a piece of paper with Sam's name and number on it. Another girl that was up dancing called out Trinnie's name. Trinnie turned in her chair and looked to see who it was. She waved at the girl in the crowd then got up to join her. She gave me one last look and said 'call her!', then she headed for the mass of dancing bodies, holding her arms up in the air. I never saw her again.

Around this point the music began to change. Another DJ had replaced the previous one and his set was much more softer and ambient. He didn't seem to play any techno. I got up and started to dance to the music. It felt good. I kept scanning the crowd looking for Samantha but I didn't see her. I wondered where she was.

I completely lost track of time because I glanced at my watch and I noticed that it was almost 5 in the morning. At one point I glanced over at the doorway where we had come in and I noticed that the busload of doorman was gone. It wasn't dark outside anymore - the sun was just starting to rise. I knew that I had to get home soon. I slept in the spare bedroom at my sister's house, and I kept the bedroom door closed as I slept, so I figured her and my brother-in-law would just get up in the morning. Figure that I was still in bed then got off to work. I even wore a different pair of shoes to the rave so that they would see my usual pair by the door when they got up in the morning. Thing is, it dawned on me that it was now Sunday, and they didn't work on Sundays. I started to panic. I figured that I was screwed... I knew my sister would freak if she found out that I was at a rave all night. I had to get home.

I went outside and saw a bunch of people standing around. Some of them looked wasted, like they could hardly stand up. I saw a few people getting into a taxi. I thought about calling one myself but then I realized I only had about \$5 in my pocket. What was I going to do?

I looked over and saw Mark talking to a bunch of girls, one of them was the tall blonde that I saw him talking to earlier. I went over and told him about my problem. He seemed to be a lot more friendly than he was earlier that evening.

"Where did you say you were staying?" he asked. I told him and he winced.

"Man, you are far from home". He then turned and asked the girls if they had room for one more in their car. They said "sure" and Mark turned back around to look at me.

"Don't worry", he said, "we'll give you a lift home. Wendy's sister will be here soon to pick us up". I breathed a sigh of relief and thanked him. He then turned his attention back to the girls, working his charm, completely ignoring me.

About 15 minutes later a big old LTD Crown Victoria pulled up, being driven by a cute, collegiate looking girl in glasses and a sweatshirt that said "ARDCN". We all piled in and I sat in the back with three other people, squished against Mark. My ears were ringing from the loud music and I realized how tired I was. Mark told the driver who I was and that I needed a lift home. She said 'no problem' and we were on our way.

It's funny how completely different everything looked in the daylight. All the girls in the car chattered away about who they saw and who was with who. I turned my head and asked Mark how long he knew Samantha. He said that he met her about 5 years ago and that they once went out for a few months. I could tell that he really cared about her, almost a brother/sister bond. He asked why I wanted to know about her. I told him about Trinnie giving me Sam's number. He just smiled.

"Trinnie always the matchmaker", he said. I quickly stated that I knew I was going home on Wednesday so there wasn't much of a chance of a thing between me and Sam. Mark smiled again.

"Ain't nothing wrong with a phone call", he said. I got a feeling that he approved of me.

They dropped me off at my sister's place and Mark told me to have a good trip home. I told him that if he ever came to Nova Scotia to look me up, but I doubt he ever would. The girls in the car all waved goodbye.

Sure enough there were no vehicles in my sister's driveway so I let myself in the front door. I prepared myself for the worst. I knew that if she was home I was going to get major hell. As I walked in, I didn't hear a sound. There was a note on the kitchen table that said 'Jeff - gone for a drive up to Devilias for ice cream. We were going to ask you to come but we thought we'd let you sleep. See you later. PS How was the movie?'. I breathed a huge sigh of relief.

I spent my last few days in Kingston wondering if I should call Sam or not. I had a hard time summoning up the courage. Finally, on Tuesday night, I called her number. Her mom answered and said that she was staying at her friend's place in Kitchener until the weekend. She asked if I wanted to leave a message and I said no, that I would call her later. But I never did. Ugh. I wish I had called her earlier.

On Wednesday morning my sister dropped me off at the bus station then she headed off to work. I sat waiting for my bus with my suitcase cranked. It was a mixed bag of techno tunes. The heading beat took me right back to that unforgettable night at the rave. I felt an incredible feeling that I was missing out on something, like a chance that I would never get again. I thought about going back in the buggy sans coat - kind of hacker, heh, fiddles and unapologetic. I honestly didn't want to go. I daydreamed about getting on another bus to Kitchener and trying to track down Sam.

I forced all of this out of my head and eventually boarded the eastbound bus. I reclined my seat and lay back, the techno rhythm seemed like a minor comfort that just wasn't working. I knew that the next time I would be dancing would be in my bedroom behind closing doors, all by myself. I turned off my Walkman and tried to get some sleep. The bus pulled out of the station.



# A BEGINNER'S GLOSSARY OF SYNTHESIS TERMINOLOGIES

C.S. Graves

After having written my article on sample rate modulation for issue one, it was suggested to me that I should have explained all the terms for the benefit of the uninitiated. I considered this, but concluded that it would have weighed down the article, and the constant digression into such explanations would have added further confusion to it. It would have to be assumed that as readers had a basic knowledge of synthesis for the piece to be quick and efficient. But the initial suggestions warranted an article of its own, and this is it. I will attempt to shed light on many of the most common technical terms used in synthesis today, so that the beginner may have some grasp of the concepts that will be about right throughout the lifespan of this publication. You'll have to do a lot of jumping from one term to another and back again, so if you don't understand a word or two, look through the list and see if they are defined.

**808** - from Roland's TB-303 bass machine. Often used to refer to the characteristic synthetic drax sounds produced by the 808.

**Additive** - the method of synthesis where numerous sine waves are added to a fundamental frequency. Theoretically any sound can be recreated using additive synthesis, but the sheer number of partials in a complex sound require tremendous computational power. The most familiar use of simple additive synthesis is in Hammond organs and the like.

**ADSR** - abbreviation for ATTACK DECAY SUSTAIN RELEASE. the prototypical envelope invented by Vladimir Vassilievsky for early Moog synthesizers.

**Aftertouch** - see Pressure.

**Aliasing** - in digital media, the distortion that occurs when the frequency of the source sound exceeds the Nyquist frequency.

**Amplitude** - the extent or loudness of sound at any given time. Amplitude can be positive or negative.

**Analog or Analogue** - pre-digital method of synthesis that utilizes voltages to produce and process sound.

**Analog Modelling** - digital synthesis method designed to emulate analog synthesis.

**Architecture** - the series and interrelation of sound producing and processing components that dictates how sounds are synthesized on a given machine or piece of software.

**Aggligator** - a device which produces agglutins at the touch of a key.

**Attack** - the initial stage of a sound. A fast or strong attack indicates immediacy, as in a loud burst of sound, while a slow or weak attack refers to a gradual increase, as in a sustained or swelling.

**Band-pass filter** - a filter which only allows a defined spectrum of frequencies to pass.

**Bit Resolution** - the dynamic range possible in a digital audio format. The better the resolution, the more faithful the recording. Each bit rating is double the resolution of the rating immediately below it (8-bit = 256-bits)

**Cancellation** - when a positive and a negative amplitude cancel each other out.

**Circuitry** - the distortion which occurs when the source sound exceeds the dynamic threshold of a digital recording.

**Controller** - either 1, a hardware device such as a keyboard used to control a synthesizer, 2, a component of a larger device used to control a specific aspect of the sound, such as a mod wheel, or 3, a type of information sent by such devices or components (e.g. velocity, volume, etc.).

**Cross-fade** - when one sound is faded out while another is faded in simultaneously. The latest is usually to create a seamless transition.

**CV** - short: Control Voltage. Pretty self-explanatory. Control voltage is used to control some aspect of synthesis, such as pitch and filter cutoff or analog synth.

**CV pedal** - a control voltage pedal most often used to control volume, but can often be used to modulate other things.

**Cycle** - the oscillate pattern within a waveform in which the amplitude starts at zero, travels through positive and negative values, and then returns to zero.

**Decay** - the stage in which some property of the sound decreases, such as the amplitude of a sound as it dies out.

**Digital Synthesis** - any method which relies on digital parameters to produce sound.

**DIN** - pre-normed international standard for synchronizing drum machines and sequencers. Named for the 5-pin-DIN cable used to connect devices.

**Drum Machine** - device that produces drum sounds and rhythm patterns.

**Duty cycle** - in a pulse wave, the ratio of positive amplitude to wavelength expressed by a percentage.

**Dynamic Range** - the range between the softest and loudest sounds recordable by a medium.

**Dynamic Threshold** - the maximum amplitude recordable without distortion.

**Emulative** - synthesis intended to sound like, or emulate, a pre-existing instrument.

**Envelope** - a series of time values working in conjunction with modulation values. The ADSR envelope is the most well-known example.

**Filter** - to remove certain frequencies from a sound, or a device which performs this function.

**Filter cutoff** - the point where a filter ceases to affect sound frequencies.

**FM** - short: Frequency Modulation. Method of synthesis where one oscillator modulates the frequency of another oscillator, called the carrier. Although technically even a low frequency oscillator can be considered frequency modulation, the term FM is usually only applied when the modulator exceeds 20 Hz or so, and enters the audible range.

**Gate** - in analog synthesis, an audio signal which indicates when a key on the controller is being pressed and released. Note controls the duration of notes played, much like MIDI Note on and Note off messages.

**Hz** - a unit of measurement dealing with cycles per second, named after 19th century German physicist Heinrich Hertz. It can be used to measure sound frequency and sample rate. It is subject to the prefixes used in the metric system (decentis, kilohertz, etc.).

**High-Pass Filter** - a filter which removes low frequencies while allowing higher frequencies to pass.

**Hz** - see Hertz

**LFO** - short: Low Frequency Oscillator. A modulator which when applied to pitch produces vibrato, and when applied to amplitude produces tremolo. LFO's can be any of the basic waveforms (saw tooth, square wave, sine wave, and triangle wave).

**Loop** - a section of a waveform that repeats itself. Loops are often used in sampling to conserve memory.

**Low-Pass Filter** - a filter which removes high frequencies while allowing low frequencies to pass.

**MIDI** - short: Musical Instrument Digital Interface. A standard protocol invented in the 1980's to allow the interrelation and control of multiple synthesizer devices.







## REVIEWS

'The Seduction of Claude Debussy' - The Art of Noise (BTE/Universal)

Al...the Art of Noise...these studio wizards who practically perfected the art of sampling. Back in the mid eighties, they were the production team to be reckoned with, and now they're back with 'The Seduction of Claude Debussy'. This new CD has been referred to as 'the best album of electronic music'. I enjoyed this album, but I would advise you that this production work is as immaculate as ever.

Of course, to think that production work is as immaculate as ever (especially on the opening track), most of the songs feature the narration of actor John Hurt. His voice is indeed interesting, but by the time you hear him for the fifth and sixth time, it all becomes a bit redundant. Plus, the inclusion of operatic female singers does give the work a very precious and overblown flavour. The beats are not the stomping and irresistible A/4 ones that were heard on previous efforts. On this outing they sound very jazzy, non-structured and almost haphazard. (Think 808 State). Three deserts for the awful (and pointless) appearance of rappers Redman and Sade on 'Metaphor'.

'Dreaming in Color' (like many of the songs) is unappealing, dreamy music in full technicolor. It perfectly captures the essence of the compositions that Debussy used to capture/evolve emotion. It would also be perfectly at home on a dinnerfloor setting. Like many concept albums, the listener can either understand the premise immediately or feel left out in the cold. Fans of the AON's past work will undoubtedly feel the latter.

Overall, this is a beautifully sculptured, vividly rendered painting set to music. It is the grand of background collations on a rainy afternoon in the outskirts of Paris. However, referring to it as an electronic masterpiece is misleading...it's far too organic for this medium.



'Pormasoundphy' - Enlorkanka (Nrock Age)

People with an unquenchable interest in the affects of pornography on society will undoubtedly find this interesting. Others will probably just find it offensive. It is the sound of vocal samples from a variety of porn movies set to a percussive beat and topped off with characterful, futuristic synth sequences. Imagine what strippers would be dancing to in the world of 'Blade Runner'...it would probably sound like this.

The rhythms are indeed hard and robotic. It could be compared to the beat of machines making love. Depending on your level of stonemasoned openmindedness you will either find Nicholas Barber's sound extremely disturbing or extremely original. The liner notes state 'The noisy and disturbing material contained within is post-apocalyptic, post-nuclear and anti-social'. This is a very accurate description. It is an unsettling (yet truthful) example of hardcore music reflecting hardcore times. One could compare it to the recent film 'Fem', in the sense that it is vividly disturbing, yet at the same time you can't tear yourself away from the screen (or the music).

'Ontogeny' - Archangel vs Anomorph-Hyena (Nrock Age)

This is a captivating example of 'sound as art' or noise, whichever

label you prefer to put on this type of music. It is surreal yet understated, aggressive yet submissive. Supporters of strange experimental electronics will readily consume it.

Like most good samples of bizarre ambience, 'Ontogeny' is a work of suggestion that often forces you to think in terms of textures and timbre. A variety of words are used alone, fragmented, or wordlessly. The listener will either feel alone, frightened, or wonderfully. 'Ontogeny' succeeds at this psychological manipulation brilliantly.

This work is like most other pieces of audio experimentation) not for fans of the conventional. But, if you are seeking a primer to the path less travelled, this tape is recommended. Weird, yet accessible.



'Frontside' - Frontside (TVT/Waxtrax)

It's been a while since I've heard some really good techno. It seems to me that in local dance circles, the techno genre has been forsaken for the more pedestrian forms of dance music: house and electro. But then I heard 'Frontside', and my techno alienation quickly disappeared. This is what techno was and should always be: harsh, mechanical and downright infectious.

'Frontside' features a great distorted guitar lick in the background, while 'Awards' owns a delicious beat that is as delectable as a recipe. The way they use top of the track also qualifies it as a perfect cut for rave. 'I'm Not Trying to Hurt You' has a dark, almost clinical drum beat with no double bass. 'Love' is a beautiful, haunting melody that dog will probably run for cover. 'Pormasoundphy' comes with a great synthscape that truckily kicks into a terrific beat. It is an exceptional example of modern dancefloor bliss.

This CD is an absolute must for all DJs, plus anyone who wants to insure that no one remains seated at their next house party. Highly recommended.

Waxtrax: Fantasia Volcano Two (mixed by Adam X) (Waxtrax/TVT)

This is a mix of temporary dance classics (isn't all dance music temporary?) mixed directly from vinyl by legendary Brooklyn DJ Adam X. Adam, along with his brother Frankie Jones and friend Heather Hart, practically initiated all of America into the rave underground. Like the liner notes indicate, this compilation perfectly explores the true rave experience: deserted loading docks, double clearing's empty streets and abandoned warehouses.

It's easy to understand why Adam X has gathered such a revered reputation. His choice of tracks for this mix are the true essence of techno: simple, repetitive and pulsating. 'Rudies' by Aali Jena is the prototype for drift, futuristic disjunctive ecstasy. I love that effect, followed in this background.

'Waxtrax' by Waxtrax Volcano Two is the stuff that DJ's dreams are made of. Adam X has indeed done all the work...all you have to do is hit play and watch the people move.



"Life in Volcanoes" is an ethereal, hazy exercise in atmosphere. It consists of heartfelt slices of pop ("Grenouilles") and seductive, triphoppy excursions ("Place in the Sun"). This is an album which mixes traditional acoustics with modern day electronics, and it's done in a very pleasing manner.

POVI (a Native American word for flower) is a collaboration between Carmen Nolasco (who has worked with soul, Prince and Rycolet Sakamoto, among others) and Christine Calero, a gifted lyricist and singer from Australia. It's evident that the influence of POVI are varied - one can hear traces of everything from middle eastern instrumentation, cloudy ambience, soft piano interludes, deliberately slow rhythms (a la Portishead) and even dance influences (a la William Orbit). The album poses by the listener like some uninterpretable, abstract dream.

Some songs tend to indulge in arty, indecipherable excess and lack a certain amount of specificity, both in song structure and lyrics. It seems POVI are content to sacrifice any discernable point in favour of a sacred, self-blessed preoccupation with mood. This will either fascinate or alienate you (or put you to sleep).

Slightly recommended for fans of Portishead, Wood, Brian Eno, Lamb or anyone who enjoys the lighter, experimental side of electronics.

#### 'Ambiances Magnetique Volume 4: Mystere'- various (Dance/Vibrations Magnetique)

This is a bizarre, strange and atmospheric compilation of audio mysteries. It is often unnerving and spooky, but certainly not inaccessible. The artists featured on this disc use everything from drums, violins, synthesizers, samplers, turntables, flutes and saxophones to create an expansive blend of provocative soundscapes.

Some of the tracks could be considered spoken word (Le Nut set longue et sans fin by Pierre Desbiers). Other tracks, in fact most of them, are combinations of cryptic, mysterious found sounds and traditional acoustic instruments. Some tracks even border on operatic (Igne Saizier Sinner by Pierre Carter). 'Motomouth' by the Fred Frith Guitar Quartet is a refreshing instrumental with a strong jazz flavour. Barely in this hybrid of electronic and acoustic no rewarding, but this compilation pulls it off superbly. These "songs" are sad, suggestive, weird and vividly unique all at once.

Unlike most forays into experimentalism, this CD does not completely alienate the listener with a barrage of chaotic noise. It actually possesses flashes of structure, therefore making it a fine primer to this league of sound structures. Credit must also be given to Luc Benoitman and Jean-François Denis for the beautiful (and original) design of the CD case. Highly recommended for followers of the avant-garde.

#### 'Our Voyageur Des'- Beno Lusier and Marian Tetreault (Dance/Vibrations Magnetique)

This work represents a virtual melange of found sounds [recorded in real time without benefit of samples]. Abstract guitar strummings come and go, coupled with this sound of something travelling through a room in the dark. The sound manipulations of avant-garde guitar and Tetreault's turntables, kick-ups, raddos) are combined with the ultra minimal, abstract guitar work of Beno Lusier. This work will either fascinate

or frustrate you, depending on your level of open-mindedness. If you subscribe to the 'sound as art' school, you will enjoy it wholeheartedly.

Tetreault has been gaining much exposure lately for his very non-conventional approach to turntables. He is more concerned with the noises that turntables can produce by manipulating and altering the internal mechanisms, rather than what the machine can produce by sliding a needle through some grooves. This tinkering seems to produce both interesting and forgettable results. 'Our Voyageur Des' sounds less like an album of more music than it does an art school project by two sound chemists. There isn't one hint of conformity on this entire disc. Contact: Ambiances Magnetique, 4580 Avenue de l'Académie, Montreal, Quebec, H4M 3B5, Canada [dance\\_vibromag.org](mailto:dance_vibromag.org)

#### 'A Cosmic Noise Compilation Volume 3: 1999 'The Noise Apocalypse' (Black Age)

Here is the third instalment in what Age's daring and innovative 'Cosmic Noise' series. Chances are if you liked volume 1 and two, you will no doubt adore volume 3. There's certainly a lot of diverse and abrasive material to be found on this edition.

The first three tracks by Archangel, Atmosphere-tymex and Beyond for Synthesis are quite airy and abstract, not leaving much of an impression. This is where inducing music spawned from a sterile, mechanical environment. The three tracks submitted by Solotomsky seem remarkably soft when compared to the material on 'Cosmology'. One could almost call these tracks funky, even commercial. Physics' 'Tardis' is downright 'savage' - it sounds like music from the axonotomy of a vampire.

Tracks like 'Dream of Hands' by AGE, 'Why Sleep?' by the Infant Cycle and 'A Black Road' by Le Seigneur Desoblique represent the more subdued, repetitive side of experimental electronics. They provide carefully placed relief from the harder tracks. It seems Black Age has once again succeeded in trying to hell with all notions of convention... this is yet another generous serving for those who can't get enough of the avant-garde.

#### 'Ultramundus'- Operation Reinformation (Why? Communications)

Out from the glaze of uninspired, boring and predictably angry electronic slop that many of us have to endure today comes the refreshing and intelligent musical entity known as Operation Reinformation. This is music that borders on noise, yet there's a just enough melody and structure to capture the listener's interest. It is a melange of beats, data, warped soundbites, beats from God knows where and a distinct 'savage' of the avant-garde sensibility. 'Ultramundus' is a study of idiosyncrasy, communication and pop culture.

Out of two (all the tracks are untitled) is a neat voyage into the interior of the listener's mind, surrounded by infectious, brooding grooves. Track four is a short, groovy, apparently odd and interested in more than just tight precision. Many of the tracks possess a hypnotic indication of a sterile futuristic world, while others, like 'The Light' (just listen to track five), track six (a very interestingly dubbed 'aster' by fans) is gloriously stiff and mechanical. The album is a study of robotic vocals and a devilishly simple melody. Hear it once and I guarantee it will remain burned into your subconscious for weeks.



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Yusufte Gire Etilerli<sup>1</sup> - Martin Gotschall<sup>2</sup> and Dorothea Yoshida<sup>3</sup> (Dazao)

This recording represents a long anticipated collaboration between two turntable manipulators, one from Quebec, the other from Japan. It is a completely improvised work involving noise, needles, scratching and vinyl. Some of the tracks (especially) do show flashes of atmosphere and mood, yet many seem to be soulless, noisy messes (Goblet and Friction).

This work is also in the trustiness of the word. Convention has been completely disregarded for a totally experimental ethic that you will either enjoy or loathe. "Twenty One Situations" is comprised of non-musical and sonic directions that enhance sound experimentation as the 'be-all and end-all' of the album. This album would be more gripping if it was at so much of a higher tempo. The second collection was...so abrasive.

Left-field and the sound effects meant to achieve, Terevlat and Yoshida have indeed succeeded in achieving audio transcendence, yet the substance factor is almost non-existent. Ultimately this work is forgettable, pointless and not worthy of repeated listenings. Members of the artistic 'elite' may refer to this as daring and innovative, but the rest of us will just be left scratching our heads, wondering why audio film was used on such an undentifiable loss.

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**the Red of Wine - wine**

Both of these daring projects were spawned from the fertile imagination of Mr. Bob Fater, a Saint John resident with a talent for manipulation and audio chemistry. These works are primarily fractured and void of any discernible structure, but perhaps this is one of the reasons why they are so captivating. Huffled beats come and go, while faint, unusual melodies punctuate the background. On top of this are disembodied



from who-knows-where. Add all of these elements together and you get a frightening, unsettling voyage into a nightmarish landscape (just listen to 'You Wait' or 'Rideback').

"The end of time" is such more unstructured and non-linear than "Rubezahl," but that's not say that it is unpleasant. It is a lengthy, messy collection of sonic experiments rather than songs. It is a messy and rhythmically chaotic work. "Rubezahl" tends to be seen "on the point" and rhythmic... one can hear a distinct progression in Pater's sound. It's interesting to consider what his next move might be.

Both of these CDs seem to be snapshots from an artist with an insatiable appetite to create. Unhappy to just rest on his laurels, McPatey is content to create very intriguing, non-conventional soundscapes. Too bad there aren't more local artists with a similar, daring approach.

Contact: Bob Patey, 417 King Street east, Saint John, NB A1B 1B1, Canada.  
Email: [bobpatey@bell.ca](mailto:bobpatey@bell.ca)

'Live at Last'- Heaven 17    AND 'The Loxicon of Live'- ABC (Coltane)

There are two live CDs by two influential 80's bands who both happen to be from Sheffield in the north of England. Diehard fans will undoubtedly be delighted to see these CDs in their collection, however, as is the case with any live offerings, they tend to be a little less than perfect. The CD is a weak in comparison with the original album.

Having said that, "Live As Last" by Heaven 17 is surprisingly good. Lead singer Glenn Gregory's vocals are as tart as ever and the recording abounds with wonderful, imaginative flourishes. It almost sounds like

They dug out the original vintage sythes that they used on the album and played them for their live performance. The audience does not seem to know their appreciation and Gregory keeps whooping and hollering excitedly about how they are appreciating the experience. Their recent material sounds great and it is a live experience, but it's the old stuff that will no doubt give the people to the longtime fans. I could live with Mo' and "Get Me Go" around the same time. Plus, the CD ends with a cool rendition of the Heavy League song "Ridin' Soled". Pure electronic music.

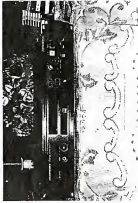
The 'Lessons of Live' by these utterly new wave ideologists tends at a minor disappointment. And I say this from the viewpoint of being a lifeless fanfile. Unfortunately. Recorded during the big comeback tour of 1997, it sounds like Martin Fry and company have degenerated into nothing more than a shameless Las Vegas retro act. The older material sounds wistful, wistful and far too slow, not showing any of the edge that once made the band a cult. It is as uninspired as possible, but only because it is uninspired. The new material is more inspired, but only because it was deliberately slowed down and added a decidedly fuzzy texture. But this only makes things far too mature for their own good. Frankly, the insouciant and exciting nature of the original recordings, Frank

There is a non-stop megalomaniac from the inefficient Blues label that serves to be a very rewarding and energetic compilation. Represented are all the top and coming stars from the pioneer synthpop label, including Faith, This Is It, Commodore, Steve Nieve, The Nine and many others. Because of the quality of the music, the Blues label has been very successful. As regards the club crowd, the Blues label has been very successful. The Blues label is as well. This serves as further documentation that the force



the songs follow the same tempo. 'divided' is actually a little triphoppy. And check out that echoey drum machine on 'Joy-Laps' (credited as the 'drum thing'). Overall, this entire seems to be moody, cloudy music aimed directly at young, disaffected women; the stuff that Lilith Fair was made of. 'Passenger' is incredibly soft and occasionally forgettable, but definitely not without substance.

TOUC REVIEWS: MARANTE CD#160 CD RECORDING



In this issue's Tech review, we take a look at the Marantz CD6160.

This is a fine, simple to operate CD deck that I recently ranked from a local business. It is a more professionally based model, well suited for audio applications, as opposed to your standard home model used primarily for making customized CDs. It is also a bit more pricey than the typical CD player in the vicinity of \$1500, whereas other models can be purchased anywhere between \$780-\$920. Here are a few of the pros and cons that I noted about this machine while it was in my possession:

good: you can choose between auto or manual settings (also automatically inserts track numbers on the disc you are recording while the other mode lets you do it yourself), rackmountable, smooth disc drawer transport, CD sync function lets you do synchronized backup to other digital sources (laser, minidisk, CD), includes both clear and CD-R, comes with remote control, headphone level control, attractive black finish.

bad: desperately needs a 'search' function so you can skip through songs, constantly goes into 'update' mode when you want to commence a recording and sometimes it would stubbornly stay in this mode and not let me record for some strange reason, finalization usually had to be performed more than once, I learned that one way to get around this 'stand update' problem was to finish a recording by hitting stop, not pause.

Technical info: XLR analog in, RCA analog in/out, digital in/out, optical in/out. 120V, 60 Hz, 15W

Known as modern synchop is a power to be reckoned with, and above no sign of being just a flash-in-the-pans trend. Tired of the countless free-way dance compilations that carry so weight whatsoever to you want to dance and think simultaneously? Just give 'Dancing to a Different Drum' a try. The dancefloor experience will never be so memorable.

www.differentdrum.com

'Swans Are Dead' - Swans (Release) REVIEWS BY DAVID EATLICKS

Well, leave it to the Swans to open up their act with a twelve minute plus instrumental drone jam. This massive double live CD is a great testimony (and eulogy) to how original and just plain weird these guys were when they were among the living. No need dissecting this album - I mean it is the Swans, anyone familiar with the group knows exactly what they're getting - long, sad, epic funeral dirges in the name of the same here. And there's a lot of 'em over ten minutes long. Fun, fun, fun! Misalliance gets built and built upon, until the songs are quite dense and gracefully, never sounding forced. The shorter (and darker) songs are usually sung by Jarboe, giving the discs much needed diversity. Although there's not too many of these songs, they provide a good contrast between Michael Gira's brooding baritone and Jarboe's sometimes pretty ('Jawbreaker') but mostly desiccated ('Fumbler', 'I Crawled') vocal acrobatics. This album is a must-have for anyone into the Swans' quieter material or for anyone into atmospheric drone, the best album I've heard all year. Hell the Swans, the Swans are dead. "Now slow your brain out!" - [Yusufab-].

'Elitism Harts Wrestling With Shadows' - music inspired by the motion picture Various Artists (Netwerk)

This is music inspired by a film about [you guessed it] wrestling. And surprisingly the movie has garnered several positive reviews.

Ultimately, there seems to be one singular premise to this CD - aggressive music for aggressive (and young) wrestling fans. There is basically one ilk of music that keeps recurring throughout, and that is thrashing power pop (lch, Sebadoh, OGB) with a bit of rap (Mastodon) thrown in for good measure. The 'litman' theme here, undeniably well known to wrestling fans, has an infectious crunch, the rest of the tracks tend to be hopelessly generic.

The only moment of relief (or depth) is 'Original Gore', otherwise the proceedings are straightforward rock n' roll with plenty of power, zeal and character but very little wit.

'Passenger' - Sara McLain (Netwerk)

Here is a collection of genuine, emotional songs from XLT Native McLain, which are very much in the vein of John Mellencamp's 'Small Town' or even a wider form, 'Passenger' sounds with intelligent and graceful lyrical craftsmanship (listen to the pure resonance of 'Setting'), and the atmospheric production of Neilson Burn and Bill Bell. Incidentally, Burn's past tutelage with studio wizard Daniel Lanois is very apparent, Lanois' signatures can be felt throughout. McLain's voice is very pleasant and warm, and thankfully not all of



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Shows broadcast every Tuesday and Friday.  
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I am planning on devoting an upcoming issue of Nightwaves exclusively to Kraftwerk. Please send us any Kraftwerk related stories, remembrances, artwork, love letters, etc.

Many thanks to the following good folks for helping me with this issue of Nightwaves. It is greatly appreciated!: Corey Graves, Karen Bouzan, David Richards, Andrew Duke, Neal Thomas, Kurt Beaulieu, Francois Marceau, Christina Dunkley, David Tatlock, Todd Durrant, Alex Wheill, Stephen Singleton, Rob Patey, Michael B. MacLeod, Jeff Thompson, Grant at Slap Happy, everyone at Dame/Ambiances Magnetique, Dr. Spanglestein, and the quiet, moustachioed barman. You know who you are.

Next issue will be out in early February, 2000. Please feel free to drop us a line! Nightwaves, 23 Fourth St, Rothesay, NB E2G 1W7 Canada  
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